

THE STAR SPANGLED BANNER!

A CELEBRATED PATRIOTIC SONG—WORDS BY DR. McHENRY.

CON SPIRITO,

say, can you see by the ear-ly light, What so
dawn's

The first system of musical notation for 'The Star Spangled Banner'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The music is marked 'CON SPIRITO,'. The lyrics 'say, can you see by the ear-ly light, What so dawn's' are written below the notes.

proudly we hail'd at the twilight's
last gleaming, broad and bright stars through
Whose stripes the peril-ous fight, O'er the ramparts we watch'd, gallantly streaming; And the

The second system of musical notation. It continues the grand staff with treble and bass clefs. The lyrics 'proudly we hail'd at the twilight's last gleaming, broad and bright stars through Whose stripes the peril-ous fight, O'er the ramparts we watch'd, gallantly streaming; And the' are written below the notes.

Soldier

L. M. Williams Books,
from his friend
S. B. Shannon.

1863.

rocket's red glare, the bombs bursting in air, Gave proof the night Flag through that our was still there! O say, does that Banner yet wave O'er the Star-Spangled

ad TIME CHORUS.

Land of the Free, and the Home of the Brave!

p *f* L. H.

II.

On the shore, dimly seen through the mist of the deep,
 Where the foe's haughty host in dread silence reposes;
 What is that which the breeze o'er the towering steep,
 As it fitfully blows, half-conceals, half-discloses?
 Now it catches the gleam of the morning's first beam
 In full glory reflected now shines on the stream!
 'Tis the star-spangled banner, O! long may it wave,
 O'er the land of the free and the home of the brave!

III.

And where is that band who so vauntingly swore
 That the havoc of war and the battle's confusion
 A home and a country should leave us no more?
 Their blood has wash'd out their foul footsteps' pollution.
 No refuge could save the hireling and slave
 From the terror of flight, or the gloom of the grave;
 And the star-spangled banner in triumph doth wave,
 O'er the land of the free, and the home of the brave.

IV.

O! thus be it ever when freeman shall stand
 Between their loved home and the war's desolation;
 Bless'd with victory and peace, may the heaven-rescued land
 Praise the Power that hath made and preserved us a nation!
 Then conquer we must, when our cause it is just,
 And this be our motto—"In God is our trust!"
 And the star-spangled banner in triumph shall wave,
 O'er the land of the free, and the home of the brave.

ODE TO SCIENCE.

A CELEBRATED SONG OF THE LAST CENTURY.

ARRANGED EXPRESSLY FOR THE "BROTHER JONATHAN," FOR THREE AND FOUR VOICES.

TENOR.

AIR.

BASE.

The morn - ing Sun shines from the east, And spreads his glo - ries to the west; All na - tions with his

beams are blest, Wher - e'er his ra - dian - t light ap - pears: No Sci - ence spreads her light - ed ray, O'er lands which

long in dark - ness lay; She vi - - sits fair Co - lum - bi - a, And sets her sons a - mong the stars.

CHORUS.

Fair Freedom her at-tend-ant waits, To bless the por-tals of her gates, To crown the young and rising States, With laurels of im-mor-tal day!

ALTO, OR 2D TREBLE.

Fair Freedom her at-tend-ant waits, To bless the por-tals of her gates, To crown the young and rising States, With laurels of im-mor-tal day!

REPEAT CHORUS.

FASTER.

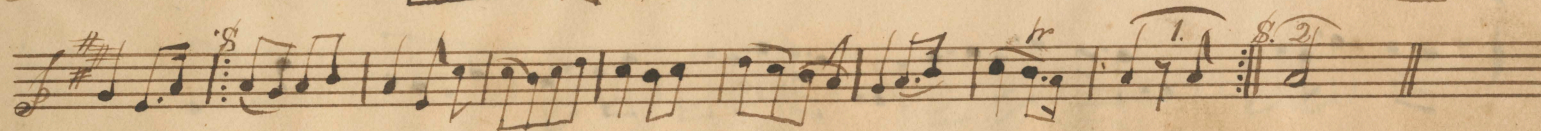
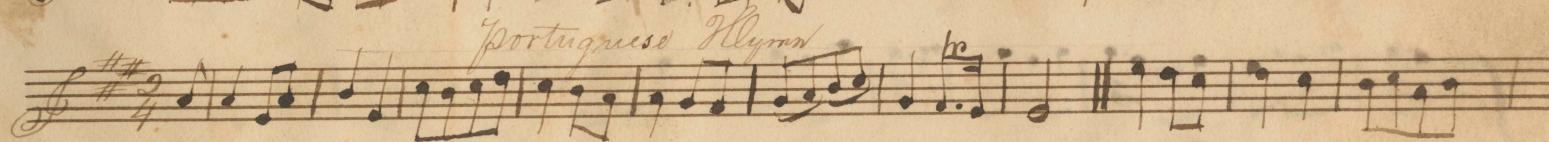
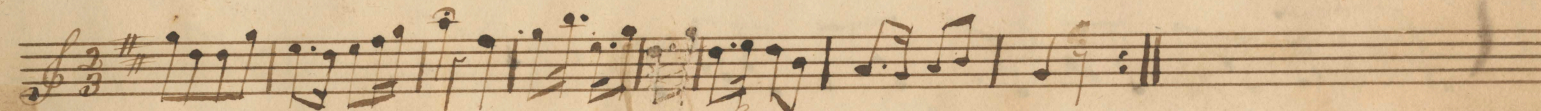
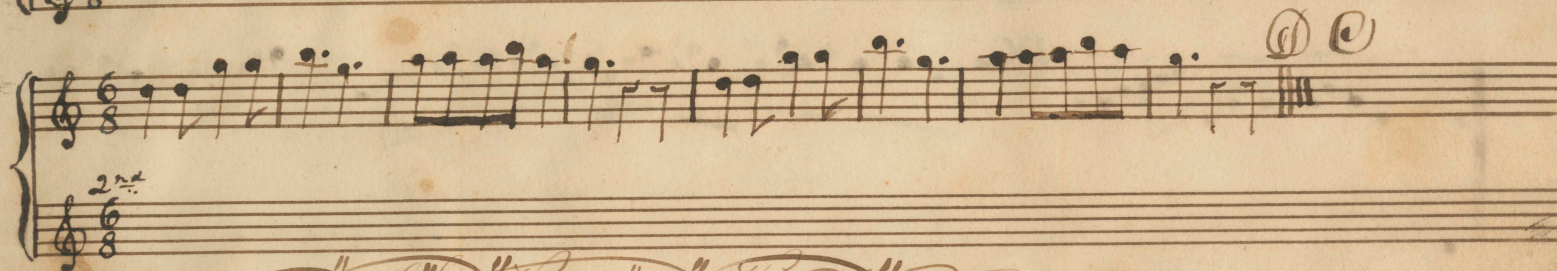
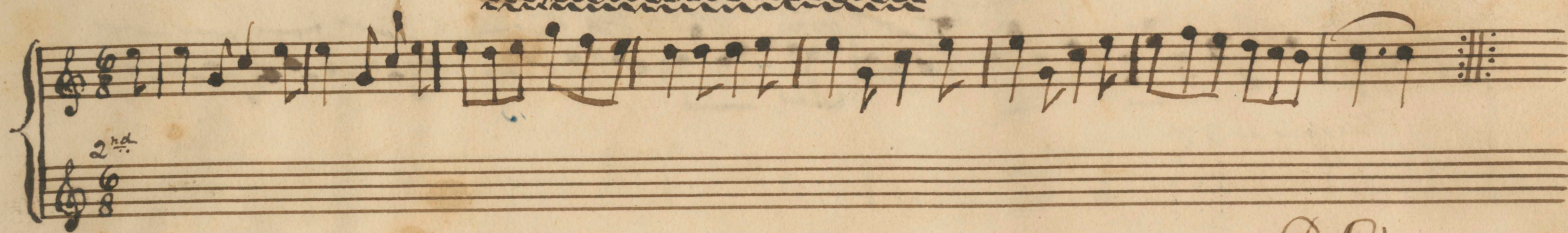
The British yoke, the Gallic chain, Was urged up-on our necks in vain; All haughty Ty-rants we disdain, And shout 'Long live A-mer-i-ca!'

The British yoke, the Gallic chain, Was urged up-on our necks in vain; All haughty Ty-rants we disdain, And shout 'Long live A-mer-i-ca!'

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1
Orphean March.



"Miss" Mac Donalds Reel

Lively

Seconds or 2nd

DC

Rigmo *My Love is but a Lassie yet*

Seconds

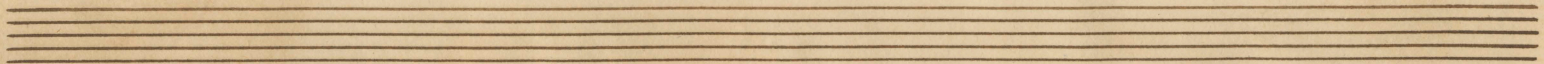
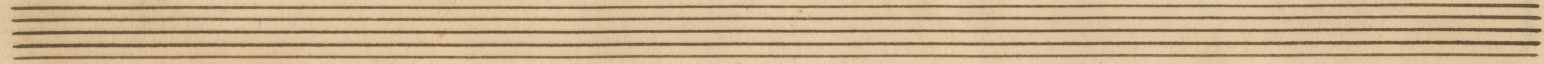
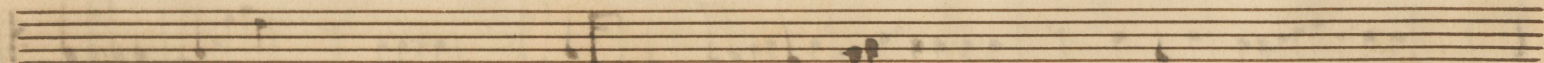
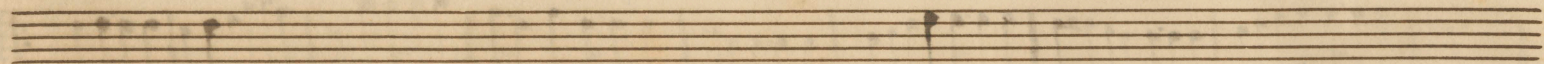
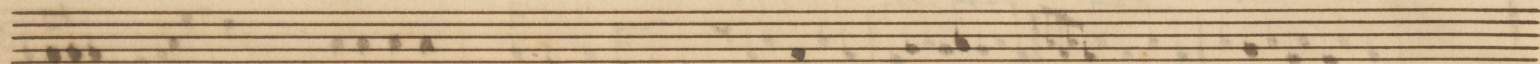
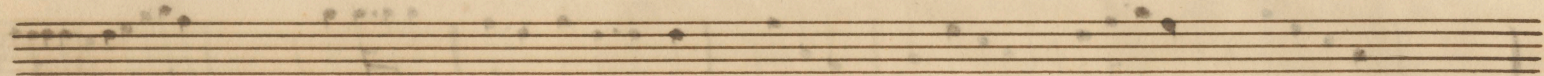
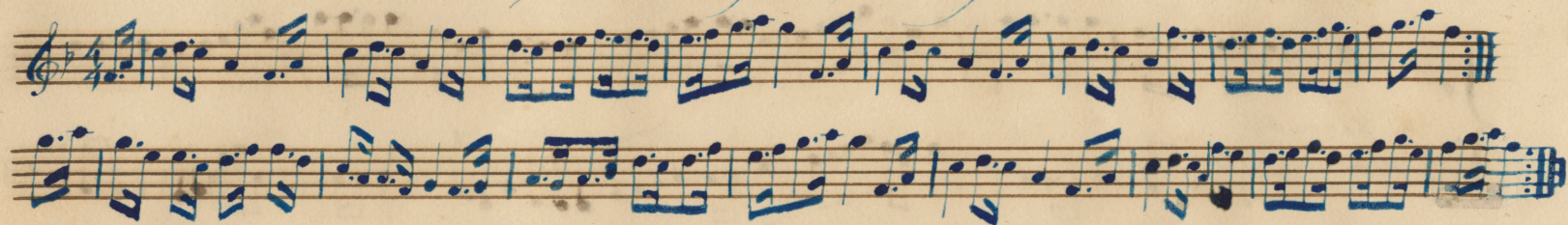
Russian March

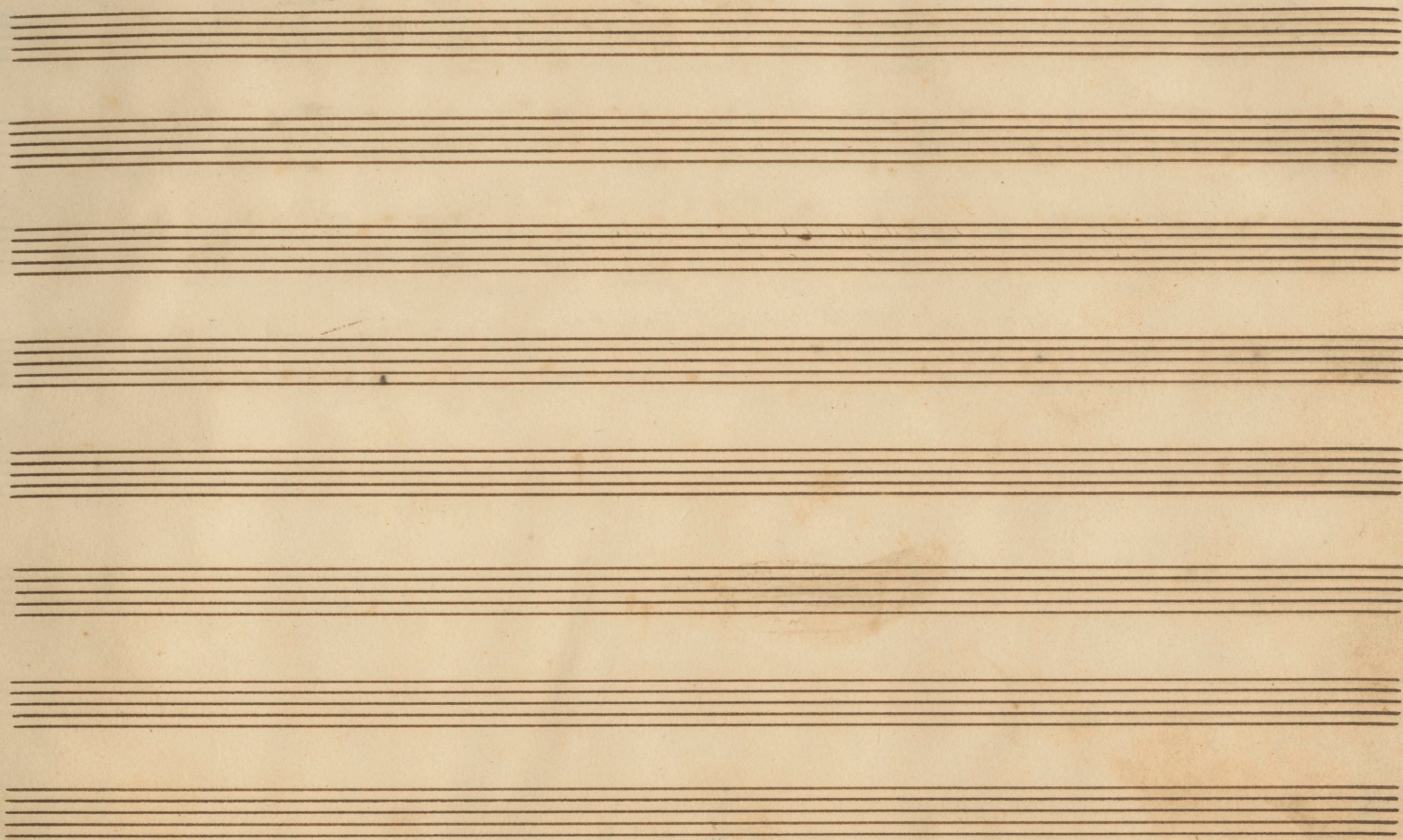
Primo

Secondo

This page contains a handwritten musical score for a piece titled "Russian March". The score is written on aged, yellowed paper and consists of two main parts: "Primo" and "Secondo". Both parts are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The "Primo" part is the upper melody, while the "Secondo" part is the lower melody. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score is organized into systems, with the first system containing the initial notation for both parts. Below the first system, there are two more systems of music, each with a grand staff (treble and bass clef) and a single staff. The paper shows signs of age, including foxing and some staining, particularly around the edges and in the center. The handwriting is in a cursive, historical style.

4
Scotch March

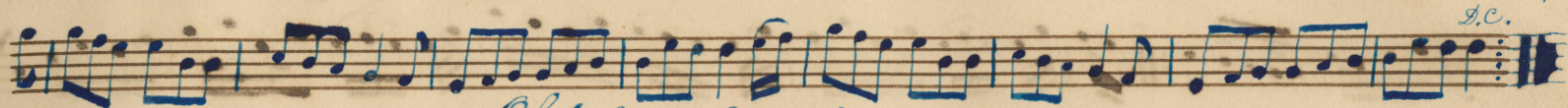
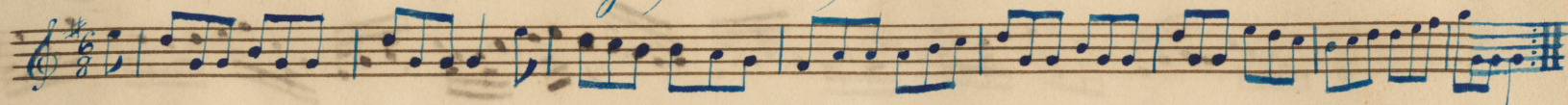






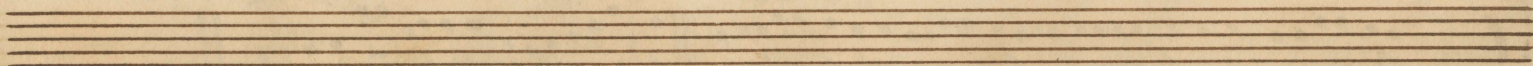
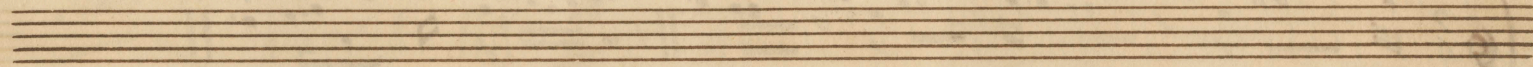
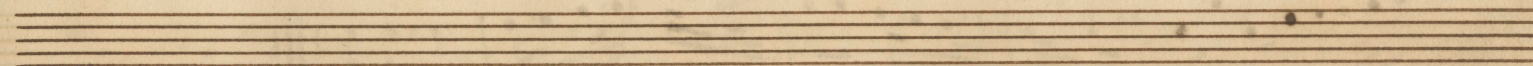
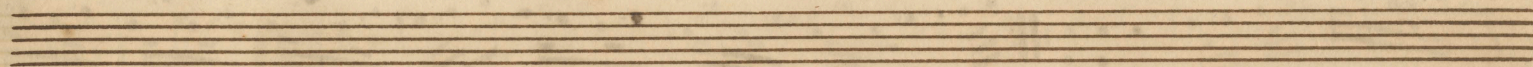
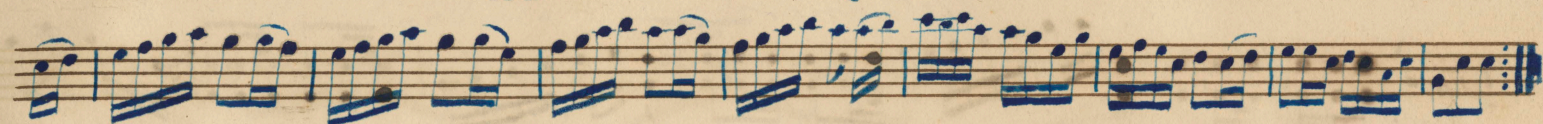
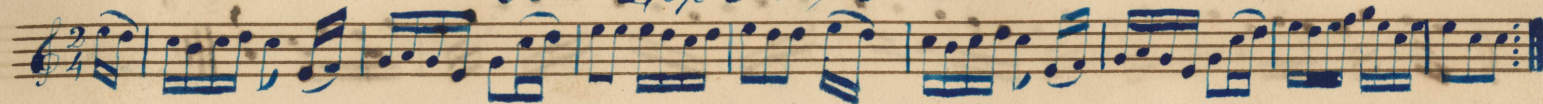
Rory O'More—

1



Old Tip Coon

2



Grey Eagles

swish air

Handwritten musical notation for 'Grey Eagles'. The piece is in 2/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

Wagners

Handwritten musical notation for 'Wagners'. The piece is in 2/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

Miss Lucy Long

Handwritten musical notation for 'Miss Lucy Long'. The piece is in 2/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

* At phasing, play this an octave lower than set; closing, ad libitum, with this high set, & the last half strain -

Cachuca

9

Franz Elsler



La Cachuca

Elsler

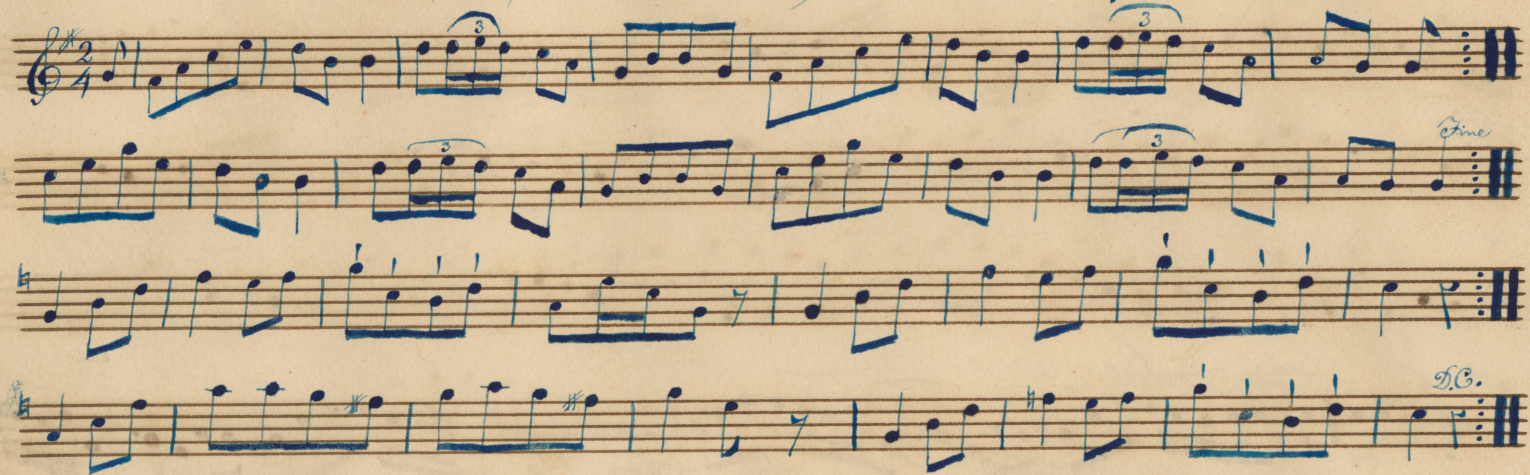


Coda

La Cracoviene

Elsler



Bracovienny Quickstep -

Mountain Hornpipe, or Songlass' Favorite.

Democratic

Hornpipe

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets. The second staff continues the melody with similar rhythmic patterns. The third staff is marked 'Democratic' and features a more complex, rapid melody with many sixteenth and thirty-second notes. The fourth staff is marked 'Hornpipe' and continues the rapid, intricate melody. The notation is in blue ink on aged, slightly yellowed paper.

Four empty musical staves, each consisting of five horizontal lines, are provided for additional notation. They are arranged vertically below the first four staves.

A Life on the Ocean Wave

1. A life on the ocean wave! A home on the rolling deep! Where the scattered waters rave, And the winds their revels keep!
 2. Once more on the deck I stand! Of my own swift gliding craft! Set sail! farewell to the land! The gale follows far a-baft!

A home on the rolling deep! Where the scattered waters rave, And the winds their revels keep!
 Of my own swift gliding craft! Set sail! farewell to the land! The gale follows far a-baft!

Like an eagle eagle, I pine, On this dull unchanging shore! Oh! give me the flashing spine, The spray
 We shoot through the sparkling foam; Like an ocean bird set free! Like the ocean bird out home, We'll find
 and the tempest's roar!! A life on the ocean wave! A home on the rolling deep! Where the scattered
 far out on the sea - A life, &c.

waters rave, And the winds their revels keep!! The winds - the winds - the winds their revels keep! Keep!!

3. The land is no longer in view,
 The clouds have begun to grow,
 And with a stout vessel & crew,
 We'll say let the storm come down. The clouds have begun to grow

And the song of our heart shall be,
 While the winds and the waters rave,
 A life on the heaving sea,
 A home on the bounding wave! A life on the ocean wave, &c.

Come to the Sunset Tree

Reverend

Moderato

Come, Come, Come! 1 Come to the sunset tree! The day is past and gone; The woodman's axe lies free,
2 Greet the hour of rest! Pleasing the woods, loud sigh, And the gleaming of the west,
And the reaper's work is done! The twilight stars to heaven, And the sun's dew to flowers,
And the turf whereon we lie. When the burden and the heat, Of labor's task are over,
And rest to us is given By the cool soft evening hour. Come, come, he
And kindly voices greet, The tired one at his door. For remaining verses see bottom of this page.

3 Yes; tuneful is the sound,
That dwells in whispering boughs;
Welcome the freshness sound,
And the gale that fans our brow.
But rest, more sweet and still
Than ever nightfall gave,
Our longing hearts shall fill.
In the world beyond the grave.
4 Then shall no trumpet blow,
No scorching noonday heat;
Then shall be no mounsome,
No weary wandering feet.
And we lift our trusting eyes,
From the hills our fathers trod,
To the quiet of the sheep,
To the Sabbath of our God.
Come, come, he

Am I not fondly thine own?

Andantino

1. Thou, thou, reign'st in this bosom, there, there, hast thou thy throne; Thou thou knowest that
 2. Thing, then, even I love thee, say, say, wilt thou love me? Thought, thought, slender and
 3. Sprak, Sprak, love of implore thee! say, say, "Hope may be thine; Thou, thou knowest that I

calando *tempo*
 love thee, Am I not fondly thine own? Yes, yes, yes, yes, Am I not fondly thine own?
 true love, say wilt thou cherish for me? Yes, yes, yes, yes, Am I not fondly thine own?
 love thee say but that thou wilt be mine! Yes, yes, yes, yes, Am I not fondly thine own?

Andantino

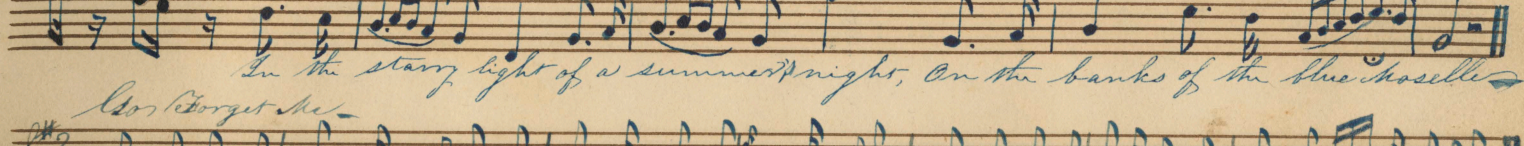
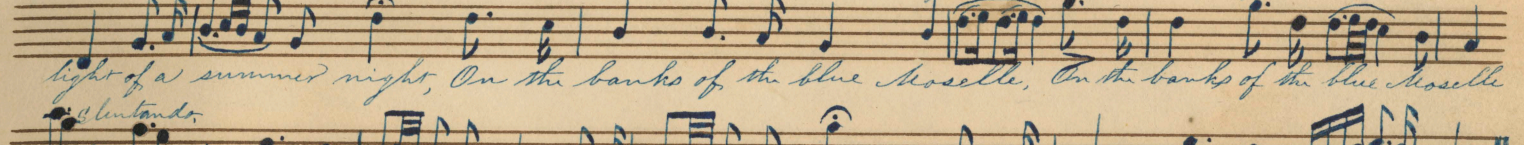
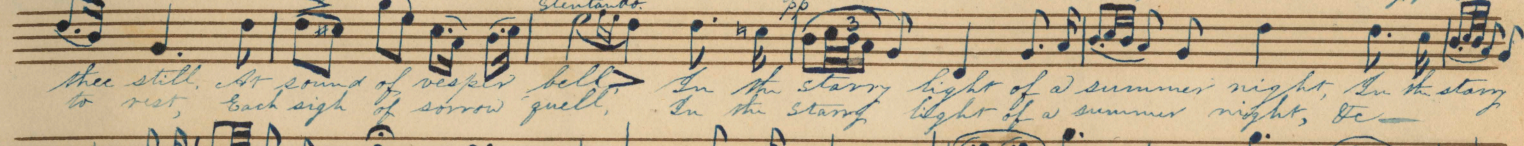
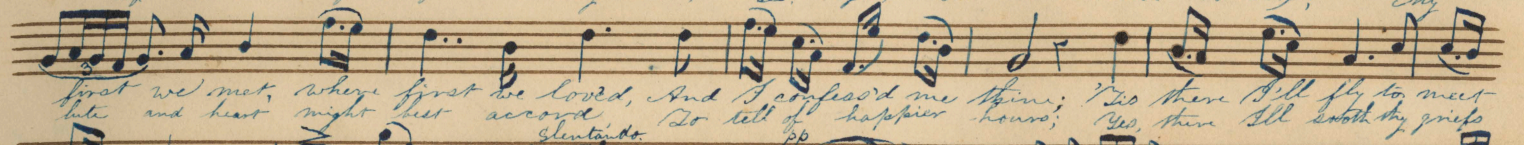
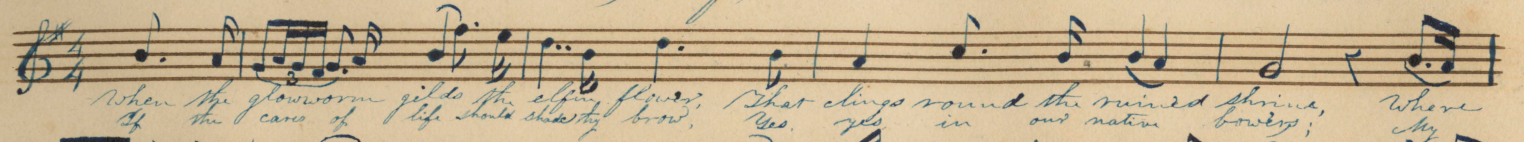
They told me not to Love Him -

They told me not to love him! They said that he would prove, Unworthy of Corricha gem, As woman's peerless love.
 They told me not to love him! They said he was not true, And bade me have care lest I Should do what I might rue.
 But I believed them not, Oh! no, I knew it could not be, That one so false as they thought him, Could be so dear to me.
 At first I scorned their warnings, I could not think that he, Concealed beneath so fair a brow, A heart of perfidy.

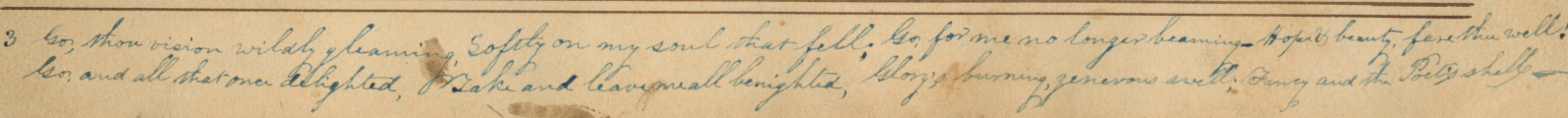
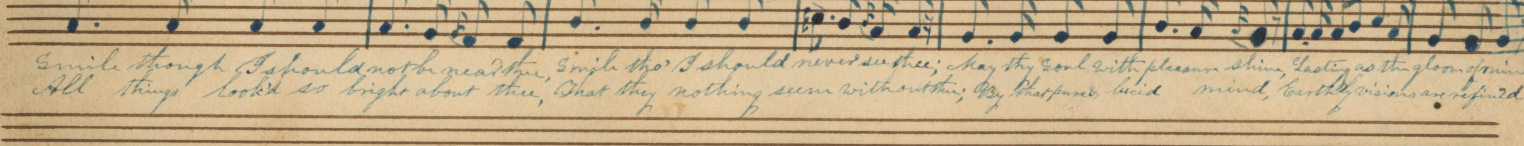
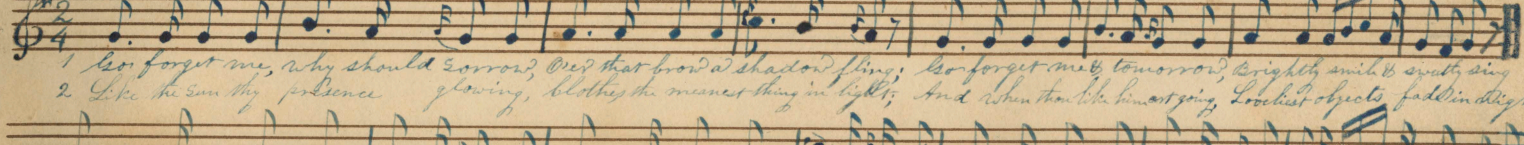
* For the remainder of this song, see page 81.

The Banks of the Blue Moselle.

17



Musette
 con
 Expressivo



Away, away, The Morning Freshly Breaking—

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics are written below the notes, with some words underlined. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Shining, Away, the morning freshly breaking, Shines o'er the deep our lingering steps to chide, And light with sport & song our labor making, Oh, how we haste to stem the tide. Away, Away, Away—Away, the morning freshly breaking, Away, away, away, the morning freshly breaking, Away, away, away, Away, away, away, Away, away, away, away, Shines o'er the deep, our lingering steps to chide, Shines o'er the deep, Shines o'er the deep, our lingering steps to chide, our lingering steps to chide, our lingering steps to chide, our lingering steps to chide, Away, Away, Away—".

Shining, Away, the morning freshly breaking, Shines o'er the deep our lingering steps
 to chide, And light with sport & song our labor making, Oh, how we haste to stem the tide.
 Away, Away, Away—Away, the morning freshly breaking, Away, away, away,
 the morning freshly breaking, Away, away, away, Away, away, away, Away, away,
 away, Away, away, Shines o'er the deep, our lingering steps to chide, Shines o'er the deep,
 Shines o'er the deep, our lingering steps to chide. Shines o'er the deep, Shines o'er the deep, our
 lingering steps to chide, our lingering steps to chide, our lingering steps to chide, our
 lingering steps to chide, Away, Away, Away—

Moderato, Grazioso. **The Evening Parting Hymn** *Rel. Dr. G. Music, Violation*

Solo.

Bright be our parting, when bright voices meet; voices of music, echoing yet, tones that we love
 Swift speed the moments of meeting with you, hours that enjoyment hasten'd past, bright as still wa-

to hear, swell on the listening ear, hark now in accents clear, singing, good night - good night -
 - to see, when each fair star is high, hush, from the quiet sky, looking good night - good night -

good night, and joy surround you, good night, good night, the lingering tone that memory loves,
 good night; brief be our parting, good night, good night, the echoing fall of music's strain,

Through your dreams in peace be stealing, all its joys in light revealing, thro' each field
 snatch around her sweetest numbers, through your soft and gentle slumber, till in peace

when fancy roves, good night, a warm good night - thro' each field where fancy roves,
 we meet again, good night; our more, good night - till in peace we meet again,

good night, a warm good night - good night, good night, and joy surround you, good night -
 good night, our more, good night - good night, good night, brief be our parting, good night -

Good night, the lingering tone that memory loves, good night, good night -
 good night; untill in peace we meet again, good night, good night -

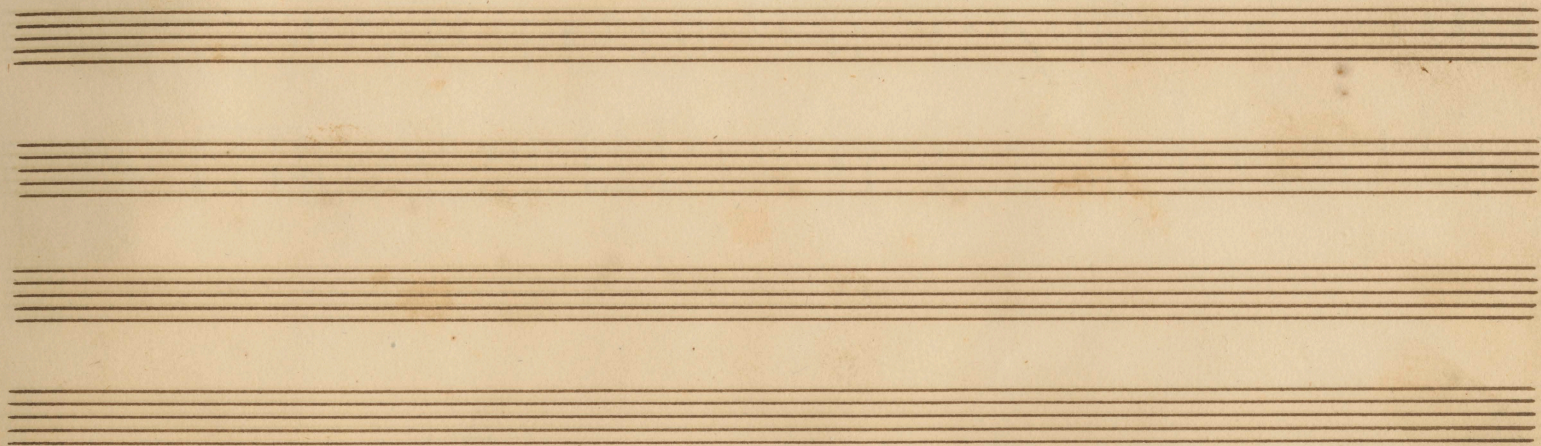
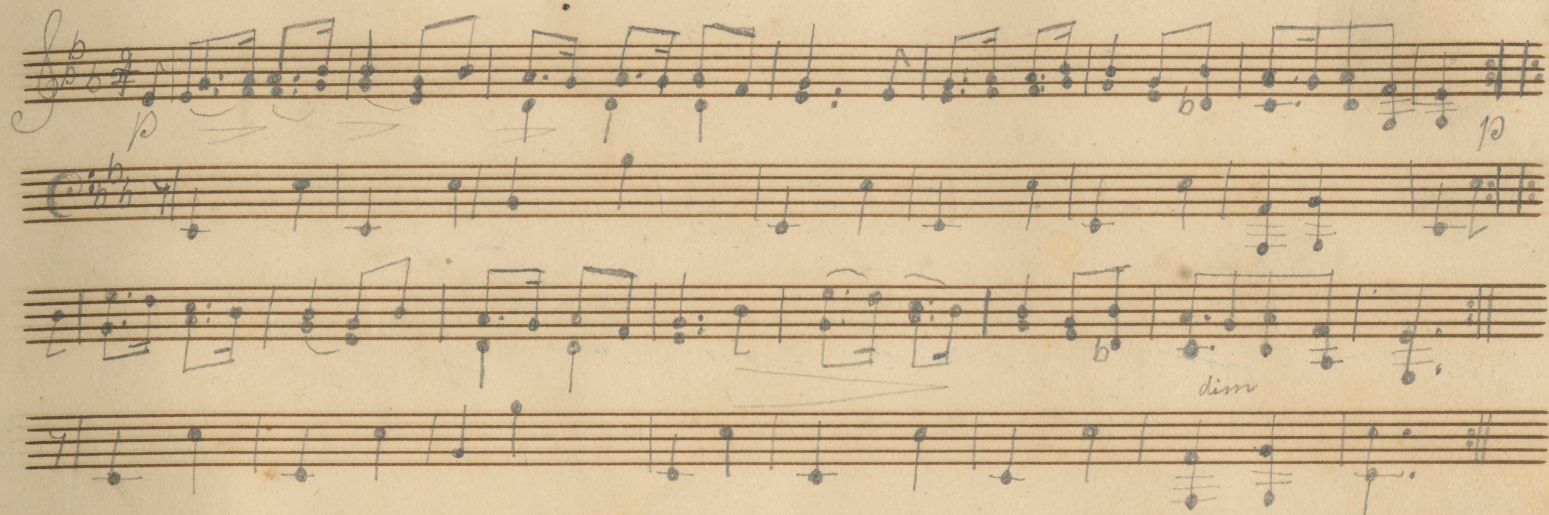
I'm Saddest when I Sing

The musical score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics are written in a cursive script below the notes. The second and third staves continue the melody and lyrics. The lyrics are: "You think I have a merry heart, Because my Songs are gay; But oh! they all were taught to me By friends now far away. The bird retains his silver note, Tho' bondage chains his wing; His song is not a happy one; I'm saddest when I sing." The score ends with a double bar line and a repeat sign.

You think I have a merry heart, Because my Songs are gay; But oh! they all were taught to me
By friends now far away. The bird retains his silver note, Tho' bondage chains his
wing; His song is not a happy one; I'm saddest when I sing.

Home Sweet Home

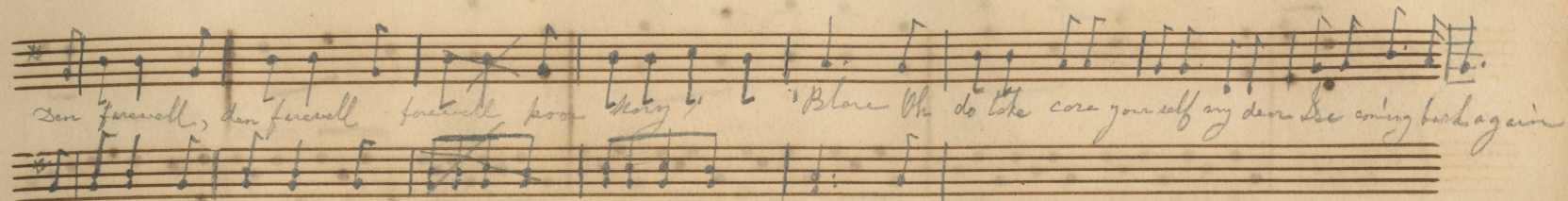
27



Mary Blane

Handwritten musical score for the song "Mary Blane". The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The fifth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the third staff.

When niggers meet 'tis a pleasure, but when dey part 'tis pain I neber knowd what was to lub till I see Mary Blane



Den ferevell, den ferevell ferevell poor Mary, Blame Oh do take care yourself my dear Be coming back again

Den



Handwritten musical score for piano, measures 1-8. The score is in 4/4 time with a key signature of one flat (B-flat). It features a complex piano accompaniment with many sixteenth and thirty-second notes. The melody is in the right hand, starting with a series of eighth notes. Dynamic markings include 'p' at the end of measure 8 and 'pp' in measure 7. The word 'loco' is written above the staff in measure 7.

Handwritten musical score for piano, measures 9-12. The score continues in 4/4 time with a key signature of one flat. It includes a vocal line with lyrics: "Twas a calm, still night, and the moons pale light shone soft o'er hill and vale when". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to two flats (B-flat and E-flat) at the end of measure 12.

Empty musical staves at the bottom of the page.

Friends mute with grief. Stood a round the death bed Of my poor lost Lilly Dale

ad lib:

Oh! Lilly sweet Lilly dear Lilly Dale, Now the wild rose blossoms on her little green grassy heart. trees

same as last

trees in the flowery vale

Base 2 line B flat

Do They Miss Me at Home

Guitar



All Gentlemen Chorus

Handwritten musical score for a chorus. The score is written on four systems of staves. The first system includes vocal notation with lyrics: "yes should be joy beyond measure, So know that they missed one at home, So know that they missed out home". The subsequent three systems are piano accompaniment, each consisting of a treble and bass staff joined by a brace. The music is written in a historical style with various note values and rests.

of Huntmans & concluded

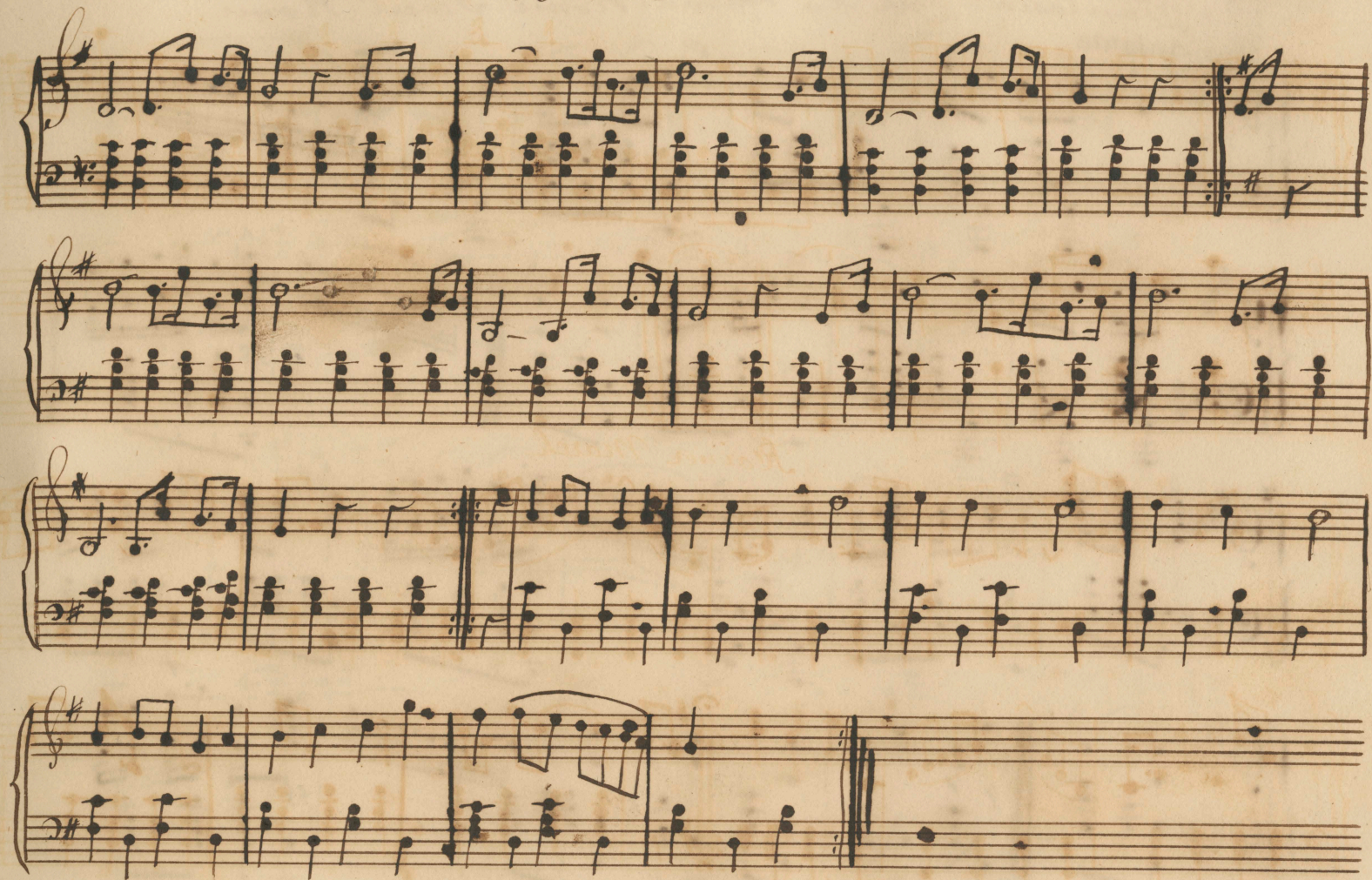


Rainer March



Rainer March concluded

29



*Fantasia sur la Thema Home Sweet Home**Andante*





This page contains a handwritten musical score for a piece in D major, 3/4 time. It is organized into four systems, each consisting of a grand staff (treble and bass clefs). The notation is in ink on aged, slightly stained paper. The first system features a melodic line in the treble clef with a slur and a fermata, and a bass line with a descending eighth-note pattern. The second system continues the melodic line with a slur and a fermata, and the bass line with a descending eighth-note pattern. The third system shows the melodic line with a slur and a fermata, and the bass line with a descending eighth-note pattern. The fourth system concludes the piece with a final melodic phrase in the treble clef and a bass line with a descending eighth-note pattern. Above the first system, there are handwritten annotations: "1+ 2 1 +", "2 1 + 2 1 +", and "1 + 1 +".

Handwritten musical score on page 34, featuring three systems of piano accompaniment and a vocal line. The first two systems are for piano, with treble and bass staves. The third system includes a vocal line in treble clef and a piano accompaniment in bass clef. The music is written in G major (one sharp) and 2/4 time. The vocal line includes the lyrics "Hard Times come again no more".

The first system consists of two staves of piano music. The second system also consists of two staves of piano music. The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "Hard Times come again no more".

2nd While we seek mirth and beauty & music light and gay
There are frail forms fainting at the door

1st Let us pause in life's pleasures and count its many tears, While we all sup sorrow with the

poor - There's a song that will linger forever in our ears
though their voices are silent their pleading looks *Oh* hard times come again no more

3rd There's a pale drooping maiden who toils her life away
With a worn heart & a better days are o'er
Though her voice would be merry as sighing all the day - Chorus

4 'Tis a sigh that is wafted across the troubled wave
'Tis a wail that is heard upon the shore
'Tis a dirge that is murmured around the lonely grave
Oh - hard times come again no more

Is the song the sigh of the weary hard times hard times come again no more Many days
days you have lingered a round my cabin door Oh hard times come again no more

St Annas Retreat

A handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written in cursive below the vocal line. The first system includes the lyrics 'Is the song the sigh of the weary hard times hard times come again no more Many days'. The second system includes 'days you have lingered a round my cabin door Oh hard times come again no more'. The third system is a piano solo section with the title 'St Annas Retreat' written above it. The music is in 2/4 time, with a key signature of one sharp (F#). The paper shows signs of age, including yellowing and some staining.

2^{da} & 3^{da} - times 8va

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is written in a handwritten style with various note values, including eighth and sixteenth notes, and rests. A double bar line is present after the second measure of each staff. The second system also consists of two staves in the same clefs and key signature. It continues the musical notation with similar note values and rests. A double bar line is also present after the second measure of each staff. The notation is fluid and characteristic of 18th or 19th-century manuscript notation.

Four empty musical staves are provided below the first system, each consisting of five horizontal lines. These staves are currently blank, showing only the faint lines of the paper and some light staining.

Swiss Waltz

Handwritten musical score for two pieces. The first piece, "Swiss Waltz", is written in 3/8 time and consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in bass clef. The second staff includes fingerings (1, 2, 3, 2, 1) and an 'x' mark above the first measure. The third staff includes fingerings (1, 2, 3, 2, 1) and an 'x' mark above the first measure. The second piece, "There's No Luck", is written in common time (C) and consists of three staves. The first staff is in treble clef, and the second and third staves are in bass clef. The first staff includes fingerings (3, 4, 2, 1, x, x, 2) and an 'x' mark above the first measure. The second staff includes an 'x' mark above the first measure. The third staff includes an 'x' mark above the first measure. The title "There's No Luck" is written in cursive above the first staff of the second piece.

Mocking Bird Waltz

59

Handwritten musical score for "The Rose Tree" in G major, 3/8 time. The score is written on five systems of grand staves (treble and bass clef). It features a melody with many triplets and a bass line with chords. The piece ends with a double bar line and the word "Fine" written above the staff.

800



Lobbe Gence Magnifica

Marcato

First part over



Handwritten musical score on four systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings like *ff* and *ff*. The manuscript is written in brown ink on aged, yellowed paper.

The first system begins with a treble clef and a key signature of one sharp (F#). It features a series of notes and rests, with a double bar line indicating a section change. The second system continues the notation, with a treble clef and a key signature of one sharp. The third system shows a treble clef and a key signature of one sharp, with a double bar line. The fourth system concludes the page with a treble clef and a key signature of one sharp.

Handwritten annotations include "8va," at the top left, "ff" (fortissimo) in the first system, and "1st & 2nd parts over," in the second system.

Leon Walz

63

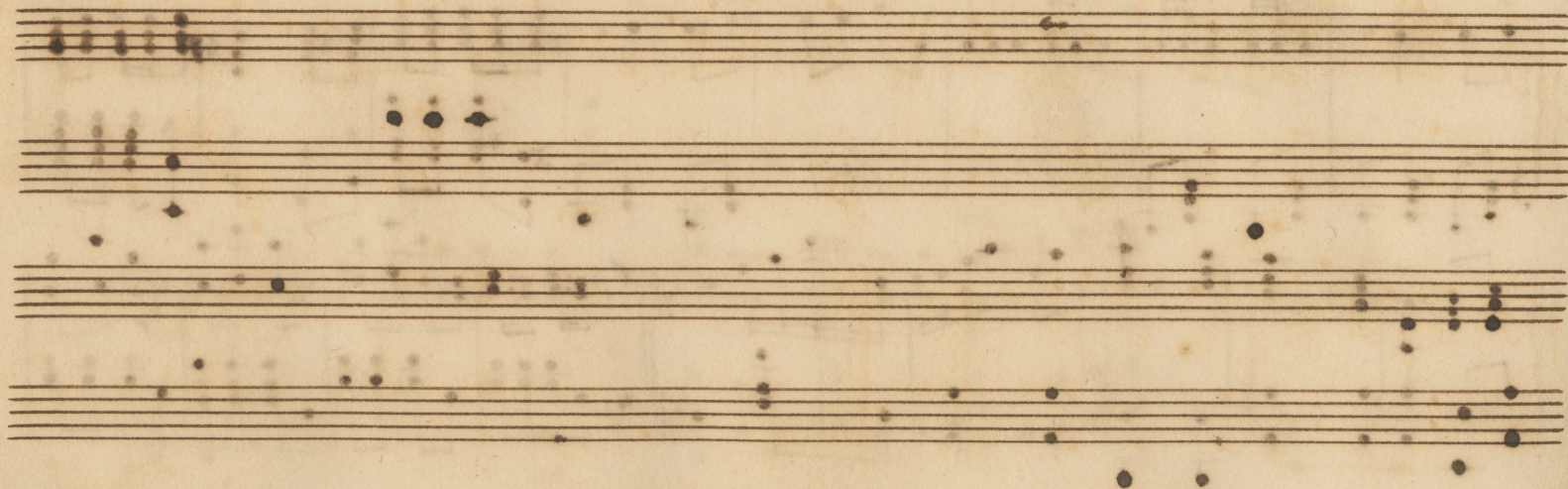
A handwritten musical score on aged paper, featuring four systems of music. The first system consists of a grand staff with a treble and bass clef, containing a melody and a piano accompaniment. The second system continues the piece, including dynamic markings such as *f*, *p*, and *f*, and a repeat sign. The third system begins with the vocal line, marked with a treble clef and a key signature of one sharp (F#), and includes the lyrics "Oh Glor me Norma! Bellini". The fourth system continues the vocal and piano parts. The manuscript shows signs of age, including foxing and staining.

Handwritten musical score for a piece titled "Bordeaux Gallop". The score is written on four staves, organized into two systems of two staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. The first system concludes with a double bar line and a repeat sign. The second system begins with the title "Bordeaux Gallop" written above the first staff. The piece ends with a final double bar line and repeat sign. The manuscript shows signs of age, including foxing and staining.

Bordeaux Gallop

Bordeaux Galopade.

This is a handwritten musical score for a piece titled "Bordeaux Galopade." The score is written on five systems of staves, each system containing a grand staff (treble and bass clefs). The notation is in black ink on aged, slightly stained paper. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff is marked with a fermata over the first measure and a slur over the next two. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the melody and accompaniment, with a double bar line after the second measure. The third system shows a change in the bass line with a key signature change to two sharps (F# and C#). The fourth system continues the piece, and the fifth system concludes with a double bar line. The handwriting is elegant and typical of 19th-century musical notation.



Copenhagen Waltz

61



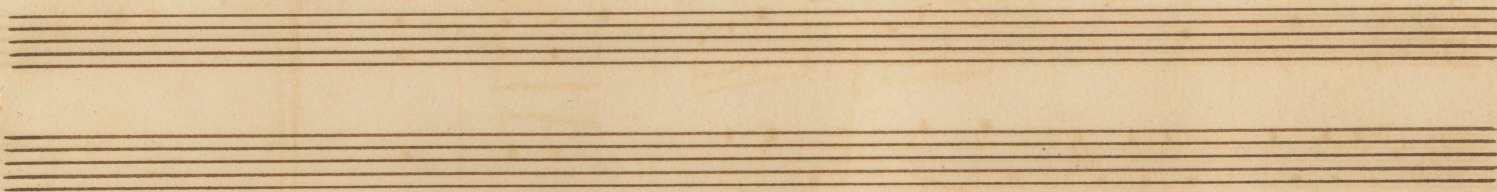
Caele Waltz*Corinthian Waltz*

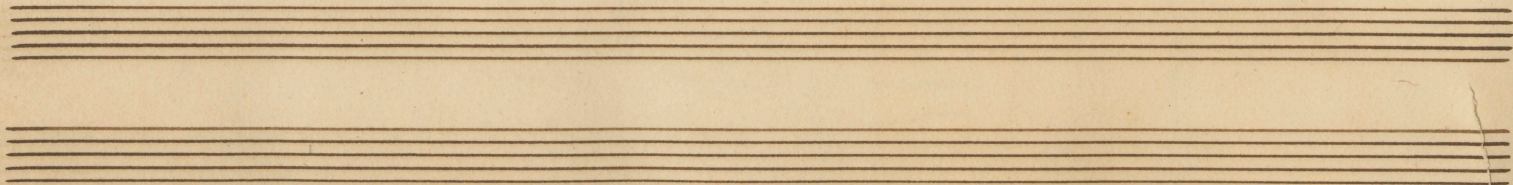


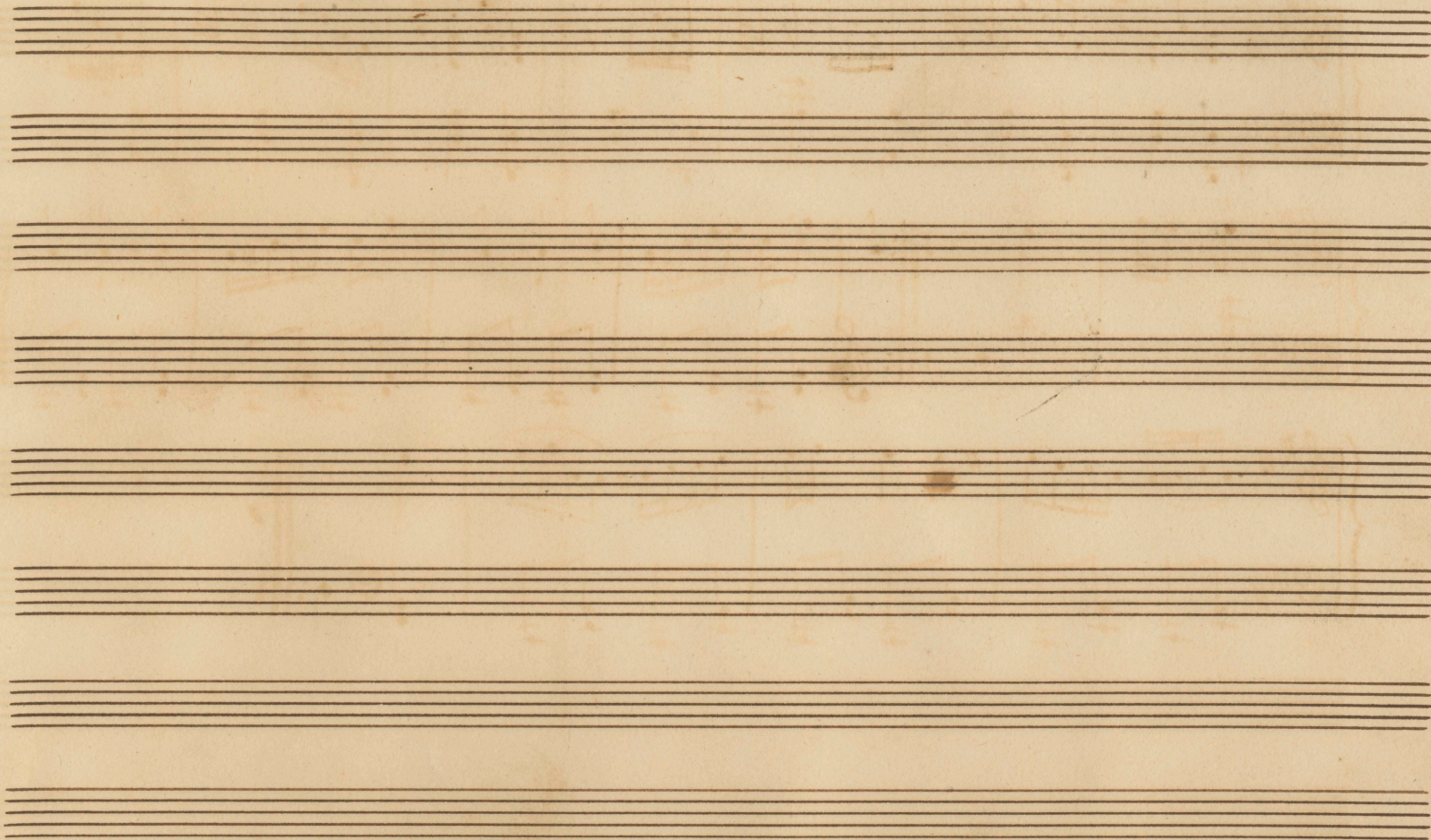
River Waltz

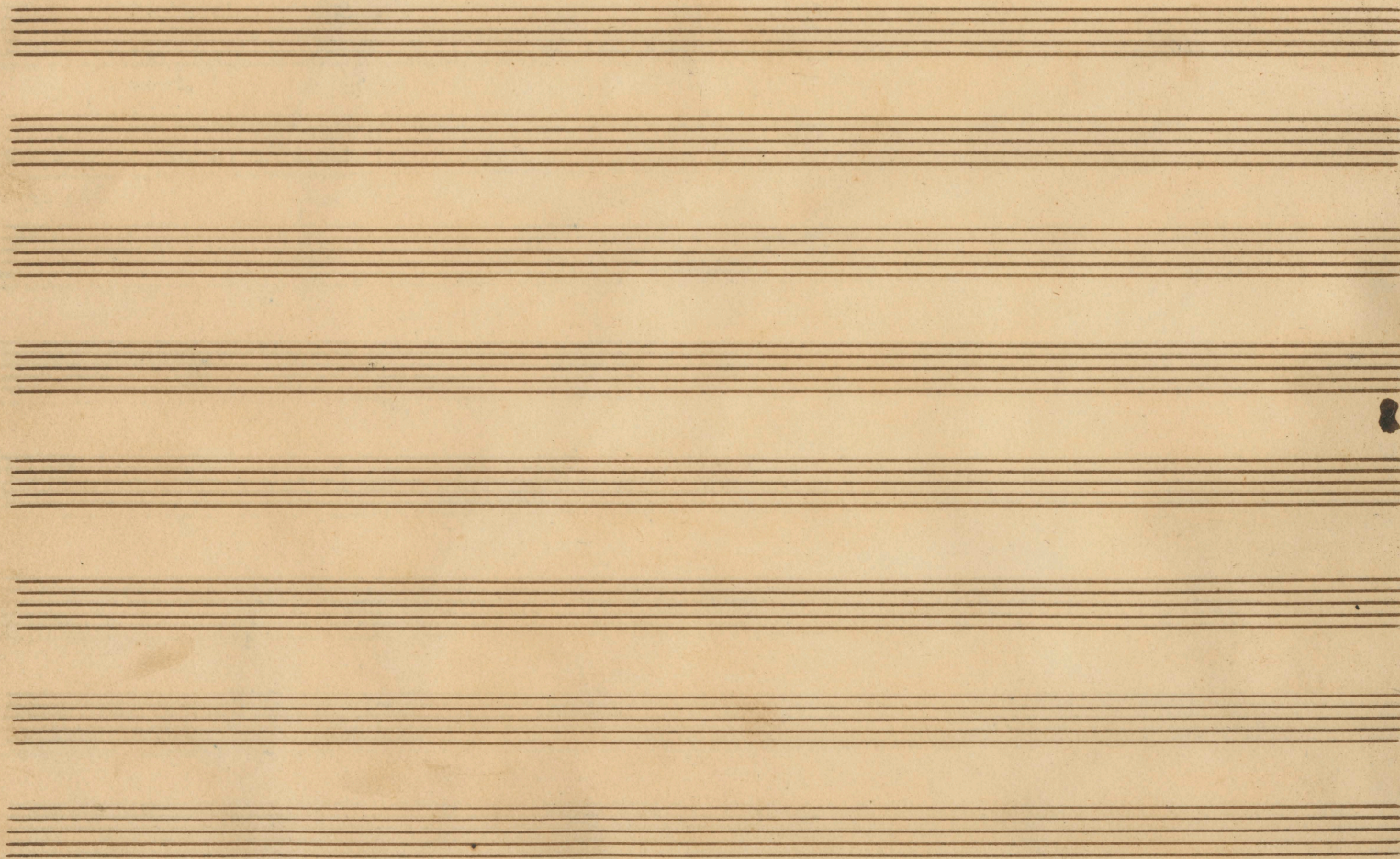
Spring of Shalaly

11



Gallopede from the Opera of Emile





They told me not to love him.
Sung by W. S. Gallagher,
Music by E. S. Thomas, Cincinnati.

From page 16.

verse 3.

They told me to discard him!
They said he meant me ill—
They darkly spoke of fiends that lure
And smile, and kiss, and—kill!
I all in hiding heard them—for
I knew it could not be
That one so fair as they thought him,
Could be so dear to me—

— 4 —

But they forced me to discard him!
Yet I could not cease to love—
For our mutual vows recorded were
By angel-hands above.
He left his boyhood's home and sought
Forgetfulness afar;
But memory—and he fought,
And fell, in glorious war.

He dwells in heaven now while I
Am doomed to this dull earth;
Oh! how my sad soul longs to break
Away, and wander forth.
From star to star, its course would be—
Unresting it would go
Still we united were above,
Whom severed were below—

Bailly the Troubadour.

1
Bailly the Troubadour
Touched his guitar,
When he was hastening
Home from the war,
Singing "from Palestine
Hither I come
Lodge Love! Lodge Love!
Welcome me Home."
Singing &c.

— 2 —
She for the Troubadour
Hopelessly wept,
Sady she thought of him,
When others slept;
Singing "In search of the
Would I might roam
Troubadour! Troubadour!
Come to thy Home"
Singing &c.

— 3 —
Hark! 'Twas the Troubadour
Breathing her name,
Under the battlement
Softly he came;
Singing "from Palestine
Hither I come
Lodge Love! Lodge Love!
Welcome me Home."
Singing &c.

I'm Saddest when I sing— 87

2.

I heard them first in that sweet home
I never more shall see;
And now each song of joy has got
A plaintive turn for me.
Alas! 'tis vain in winter time
To mock the songs of spring:
Each note recalls some withered leaf—
I'm saddest when I sing—

3 —

Of all the friends I used to love,
My Harp remains alone;
Its faithful voice still seems to be
An echo of my own—
My Tears, when I bend over it,
Will fall upon its string;
Yet those who hear me little think
I'm saddest when I sing—

THE CAPTIVE KNIGHT.

A POPULAR SONG, BY MISS BROWN—ARRANGED AS A TRIO, BY G. J. WEBB AND L. MASON.

Spiritoso.

STACCATO.

1. 'Twas a trumpet's peal-ing sound! And the knight look'd down from the Pay-nim's tow'r, And a

2. I knew 'twas a trumpet's note! And I see my breth-ren's lan-ces gleam, And their

3. I am here with my heavy chain! And I look on a ter-rent sweep-ing by, And an

4. Must I pine in my fetters here! With the wild waves foam, and the free birds flight, And the

chris-tian host, in its pride and pow'r, Thro' the pass be-neath him wound. Cease a-while clarion, clarion

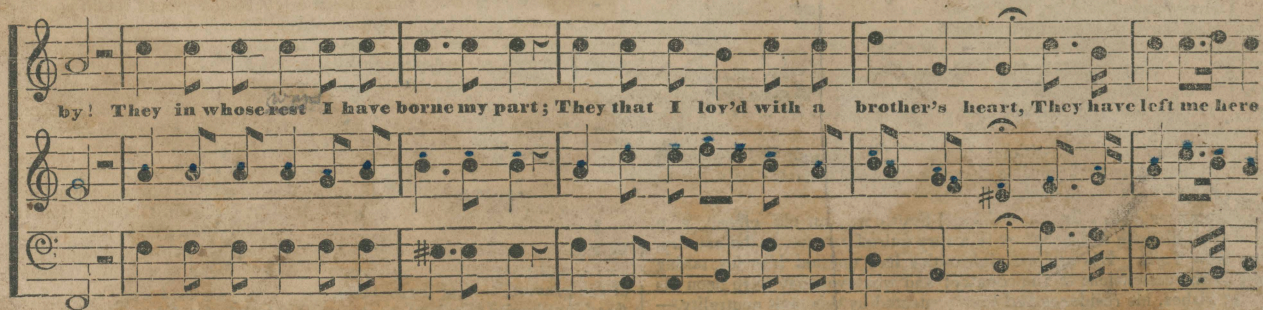
pen-nons wave by the mountain stream, And their plumes to the glad wind float. Cease a-while, &c.

en-gle rush-ing to the sky, And a host to its bat-tle plain. Cease a-while, &c.

tall spears glanc-ing on my sight, And the tram-pet in my ear. Cease a-while, &c.

Andante.

wild and shrill! Cease! let them hear the captive's voice, be still, be still. 5. They are gone; they have all pass'd



by! They in whose rest I have borne my part; They that I lov'd with a brother's heart, They have left me here

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves.



to die! Sound again, cla-ri-on! cla-ri-on pour thy blast! Sound for the captive's dream of hope is past.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef, the middle staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves.

